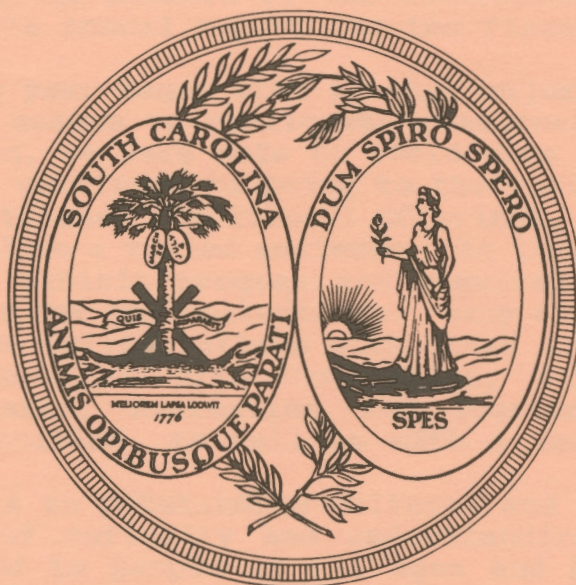


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# **SOUTH CAROLINA STATE MUSEUM COMMISSION**



## **ANNUAL REPORT 1992-1993**

Printed Under The Direction Of The  
State Budget And Control Board

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LETTER OF TRANSMITTAL  
FROM THE  
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell, Jr., Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

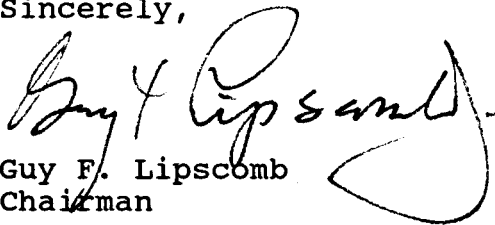
Gentlemen and Ladies:

On behalf of the members of the Commission, I am pleased to submit our agency's annual report for the fiscal year 1992-93.

Although the year began with another major budget reduction, which forced the museum to reallocate resources and to raise the price of admission, we were able to avoid cuts in public programs and exhibits. We continued to bring to the public a diverse array of changing exhibitions, educational offerings, and special events designed to appeal to a varied audience. At the same time we added to our long-term exhibit program and acquired significant South Carolina materials for our collections. Many of our successes came through productive collaborations with other state agencies, such as the South Carolina Arts Commission, the South Carolina Department of Parks, Recreation and Tourism, and the State Department of Education, as well as with a variety of community organizations.

The museum is an outstanding cultural and educational asset, opening windows of curiosity and understanding to thousands of schoolchildren and to people of all ages and backgrounds. Glad that our state can now claim such a significant resource, we are proud to submit this report to you and to the citizens of South Carolina.

Sincerely,



Guy F. Lipscomb  
Chairman

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Ms. Martha Edens..... At Large  
Mrs. John C. West..... District No. 1  
Dr. Leo F. Twiggs..... District No. 2  
Dr. Walter M. Cox..... District No. 3  
Mrs. Minor M. Shaw..... District No. 4  
Mrs. Emma Singleton..... District No. 5

## SENIOR STAFF

Dr. Overton G. Ganong..... Executive Director  
A. Michael Fey..... Director of Exhibits  
Dr. Rodger E. Stroup..... Director of Collections and Interpretation  
Terrell T. Underwood..... Director of Public Information and Marketing

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Secretary

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Treasurer

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Sue A. Pitts, Membership

John C. von Lehe Jr., Nominating

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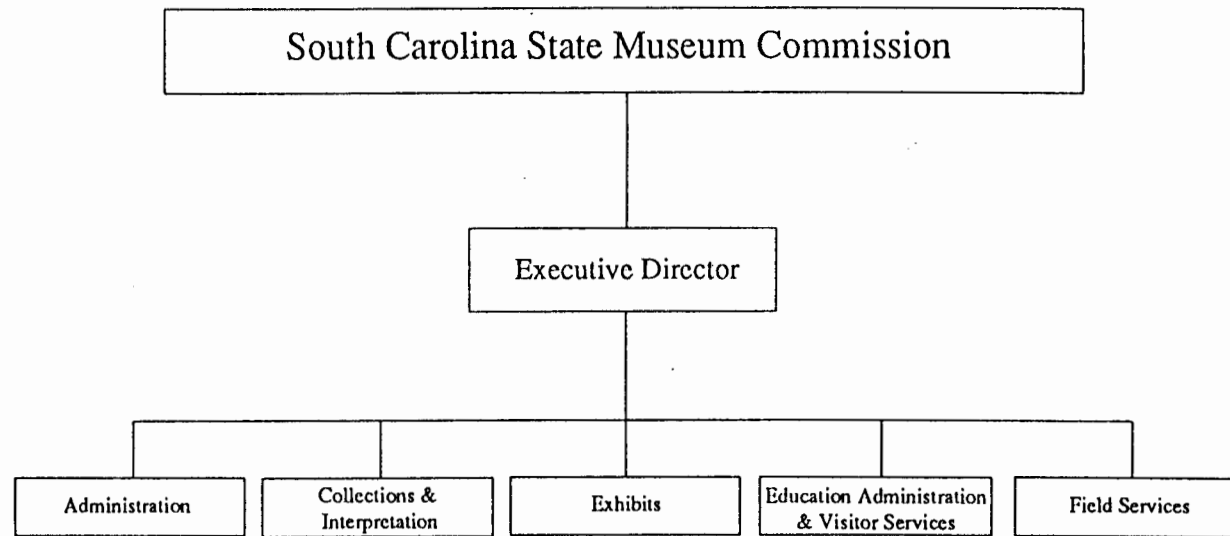
Staff

Patricia D. Cooper..... Executive Vice President

Meg Eliatamby..... Membership Director

Lisa Jackson..... Administrative Assistant

Lee McMillan..... Office Manager/Bookkeeper



## MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve and share objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

## A STATE MUSEUM

A museum is a unique institution. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experiences.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums. Others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend. The years of Reconstruction and their legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is growing. With growth has come an awareness of the importance of education and of cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

Unfortunately, during the lean years from Reconstruction to World War II, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. There was no museum in the state with a mandate to collect, preserve and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciated the richness of their heritage -- this was particularly true of young people -- and visitors to the state were usually even less informed. Although South Carolina had a number of good museums, it had no museum of the state, no museum with the declared mission to interpret



the entity called "South Carolina." That was to be the role of the State Museum.

As we are continuing to demonstrate, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has more than 300 years of colorful, exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. The State Museum is telling that story and, at the same time, taking the lead in preserving a physical record of the state's cultural and natural resources.

The museum is an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, art and crafts of earlier generations, they are gaining a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and their habitats, visitors are acquiring a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation of nature and a determination to preserve it. They may leave the museum with their horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

The State Museum, centrally located and professionally staffed, supports South Carolina's other museums in a variety of ways. It serves as a clearinghouse for information, provides technical assistance, shares its collections, arranges traveling exhibitions and helps the state's smaller museums preserve their treasures.

The museum is working closely with, and encouraging the activities of, science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. Many of these groups, as well as state agencies, non-profit organizations, trade associations and private businesses, hold events at the museum.

The Commission enjoys a productive relationship with many South Carolina state agencies. For example, this year staff members worked with the S.C. Arts Commission on the exhibits "Triennial 92," "South Carolina/Kentucky Exchange" and "Handmade: The Year of American Craft in South Carolina." The SCAC's mobile arts studio was at the museum for a month during the run of "Handmade." The museum has been working with the S.C. Dept. of Mental Health to prepare the exhibit "Changing Minds: A South Carolina Perspective on Mental Health Care" and with the S.C. Dept. of Wildlife and Marine Resources to prepare "The Big One that Got Away," an exhibit of record fish caught in South Carolina waters. Both exhibits will be in the museum's galleries during the 1993-94 fiscal year. The museum also cooperates with staff members from state and local agencies in their efforts to promote tourism and industrial expansion in South Carolina.

The museum has always offered free lessons and tours to all public and private schools in South Carolina up to the secondary level, if teachers register in advance. In 1992-93 the program was broadened to include college and university classes. This not only provides faculty members with a valuable educational resource and expands the museum's audience, but it helps imbue an important segment of the population with a greater appreciation of South Carolina's cultural and scientific heritage.

In planning the State Museum, the Museum Commission has been able to study the operation of other museums and to learn from their experiences. It has drawn upon the latest developments in museum design, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The State Museum is a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage, and a showcase to the nation.

## HISTORY OF THE STATE MUSEUM COMMISSION

The idea of a state museum took root in the late 1960s as South Carolina prepared to celebrate its tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the South Carolina Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Neb., to visit the state and appraise the prospects of creating a state museum. After interviewing many museum directors and state officials, Kingman endorsed the idea of a museum dealing with science, history and art. A steering committee of museum professionals was appointed to promote the project.

As part of its tricentennial observance, the state sponsored a South Carolina history exhibit, which attracted 135,000 visitors and showed the public's interest in the state's heritage.

In 1971 Gov. John C. West appointed a committee to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by the state government, the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that in mind, the General Assembly in 1973 created a South Carolina Museum Commission with nine members, one from each of the six Congressional districts and three at large. Gov. West appointed Guy F. Lipscomb Jr. of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission hired William E. Scheele as director and provided a staff to assist him. The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission crystallize their thinking about the role of the State Museum.

The Commission planned for the State Museum to be part of a complex that would include a performing arts auditorium built by the University of South Carolina and new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed plans for the site. The same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission.

With the assistance of E. Verner Johnson and Associates of Boston, and museum professionals from around the country, a five-year plan was prepared and the initial sections of a master plan were developed.

This process led the Commission to conclude that a proposed Columbia Museum site was inadequate. Instead a 53-acre tract on the Saluda River opposite Riverbanks Zoo was selected.

In January 1980 a master plan for the site was completed. The cost of the new museum, nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

Because it was a time of double-digit inflation and tight money, Gov. Richard Riley opposed the construction of a new building. He suggested the Commission rehabilitate a structure.

In 1980 Mount Vernon Mills Inc. announced plans to close its cotton duck mill in Columbia. Dr. Rodger Stroup, curator of history, saw the building. His report of the vast spaces available led Sennema and some of the Commission members to consider locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement, and Gov. Riley encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention toward the mill. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station.

Gov. Riley arranged for Mount Vernon Mills to give the building to the state. This action opened the way for a legislative compromise: the museum would receive \$4 million in capital funds from the state, provided it raised at least \$2.6 million from non-state sources. Four months later, on December 7, 1981, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

After acquiring the building, the Commission took steps to develop plans for locating the museum within the structure. Recognizing that the building had more space than the museum would need, the planners set aside a wing for possible use by other state agencies. They decided to put the museum in the east portion of the L-shaped structure, an area of about 225,000 square feet.

The planners and staff undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million, a responsibility assigned to the Friends of the State Museum, a private, non-profit organization chartered in 1980.

In view of the limited budget, the staff planned to develop the museum in three phases. It was estimated that the entire museum would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic turn. The State Budget and Control Board announced that it was selling the former mill to private investors, who would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase. The state would obtain its long-awaited museum. It would also acquire much needed space for other agencies. The Budget and Control Board arranged tenants for the non-museum areas of the building. They were the

South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The board also agreed to provide space for the Greater Columbia Convention and Visitors Bureau and its Welcome Center, a development of particular interest to the museum since it promised to bring many visitors to the museum's doorstep.

Gov. Riley announced this innovative financial arrangement to the public in July 1985, and the way was cleared for construction to begin. Several weeks after this agreement was completed, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement was made in November 1986 when the State Museum staff moved into the renovated building. Work continued at a steady pace during the remainder of 1986-87. During 1987-88 staff members were even busier as the opening of the museum approached.

In the years since its creation, the South Carolina Museum Commission gradually laid the groundwork for the museum. There were false starts and disappointments, and at times progress was slow, but there was always progress. On Oct. 29, 1988, the individuals, businesses and state officials who so generously supported the concept of a State Museum were able to see their efforts come to fruition when the museum opened to the public. During the first year of operation more than 240,000 visitors came to the museum. About 84,000 students took advantage of free visits.

During 1989-90 the staff worked hard to complete exhibits that were not quite ready when the museum opened. Harris Shettel, a nationally known authority on exhibit evaluation, conducted a workshop to teach staff members how to determine if exhibits were communicating effectively.

The 1990-91 fiscal year was a busy one. Staff members were heavily involved in exhibit planning, preparation, presentation and promotion. The museum also began to look toward the future: The initial steps were taken to prepare a long-range plan. Financial problems in state government made the Commission and the staff particularly aware of the need to provide programs and exhibits as economically as possible.

The 1991-92 fiscal year brought both disappointments and successes for the museum. Faced with a projected personal services deficit at the end of 1990-91 and budget cuts of 6.3 percent, the museum was forced to lay off four administrative staff members and to freeze vacant positions. But programs were not cut back, and this approach yielded positive results. Attendance rose by 1 percent for the year and the Cotton Mill Exchange, the museum shop, recorded a 5 percent increase in gross sales.

The 1991-92 fiscal year demonstrated the museum was playing an increasingly important role in the cultural and recreational life of South Carolina. It was the primary site for the celebration of Columbia's 50th anniversary of the Doolittle Raiders' attack on Japan. South Carolinian Jasper Johns, an internationally known contemporary artist, gave the museum three of his etchings. The discovery, at a State Museum dig, of the first fossil evidence of dinosaurs in South Carolina was confirmed. About 8,500 students, as well as many other visitors, attended the exhibit "Anne Frank in the World: Lessons for Humanity" during its one-month stay at the museum.

Budget reductions made the 1992-93 fiscal year a challenging one for the museum, as it was for most state agencies. Even so, several major milestones were reached during the year.

On Oct. 6, 1992, a retired University of South Carolina nursing professor became the museum's one-millionth visitor. Later that month, the museum was one of the host institutions for the Southeastern Museums Conference 1992 annual meeting. More than 600 museum professionals, trustees and volunteers attended the meeting, the largest ever held by the organization.

In January the museum was formally accredited by the American Association of Museums. The process included completion of a lengthy application and an on-site inspection by a team of museum professionals. Only about 700 of the nearly 6,500 museums in the United States are accredited.

Through good times and bad, the Commission, the staff and the volunteers continued to strive to offer a museum that truly reflects the depth and breadth of South Carolina's heritage in art, cultural history, natural history, science and technology.

### SUMMARY OF PROGRAMS IN 1992-93

The State Museum's organizational structure consists of five departments: Administration, Collections and Interpretation, Exhibits, Education Administration, and Field Services. The South Carolina State Museum Foundation, a private, non-profit organization, is also housed in the museum's office suite. This section summarizes the accomplishments within each of the departments during the year.

#### Administration

In addition to the agency's clerical, accounting, personnel and management functions, this program includes the coordination of planning for the museum, public information and marketing, the museum store and facility use.

#### A. Personnel Services

The year's most significant personnel action was reorganization of the museum's Education Department. The move came after the director of education and the study-visit specialist resigned. Instead of filling the vacancies, the educational program development position and the program materials position were moved into the Department of Collections and Interpretation, and the public programs position was transferred to the Public Information and Marketing Division. The remaining Department of Education staff members and the Visitor Services Division were combined to create the Department of Education and Visitor Services.

By adding the money saved to funds for temporary/part-time help, the museum was able to reclassify positions in the Department of Collections and Interpretation, fill two vacancies in the Public Safety Division and hire a conservation technician.

During the 1992-93 fiscal year the museum had 60 full-time employees. The part-time staff fluctuated between 52 and 67. This represented a total of 60,762 working hours, the equivalent of an additional 31 full-time employees.

## B. Planning

In 1990-91, with Phase I exhibits nearing completion, the Commission began developing a long-range plan began to replace the one prepared in 1984. The main objectives were enhancing exhibits and programs; strengthening finances; increasing public awareness of the museum; improving facilities and systems; and improving the use of human resources. During 1991-92 teams recommended ways to implement the plan. The Commission approved these recommendation in July 1992. The plan, an evolving document, continued to be evaluated and revised during the 1992-93 fiscal year.

## C. Public Information and Marketing

In 1992-93 the museum's Public Information and Marketing Division continued its effort to make the public aware of the museum and its programs through the media.

A total of 95 news releases and public service announcements was sent to news media, and as a result the State Museum enjoyed steady statewide exposure. The department also provided speakers to address groups throughout the state and arranged more than 100 appearances on radio and television statewide by museum personnel. In addition, the division successfully promoted two major State Museum Foundation fundraisers, the Governor's Celebration of South Carolina and Shag III.

The museum's newsletter, Images, continued to improve in both look and content. In-house design saved a great deal of money over typesetting, the former production method.

Another big improvement was the publication in October 1992 of a new marketing brochure. The director of public information and marketing collaborated with Elizabeth Marks and Associates to produce the piece, which featured large color photographs of visitors enjoying the museum and a minimum of copy. The brochure was designed to be non-dated, so that it can be reprinted and used virtually "as is" for many years.

Major budget cuts in 1991-92 hurt the division, but 1992-93 saw a brightening. After a reorganization of the Education Department, the museum's public programs specialist was transferred to Public Information and became the public programs manager. In addition, a long-needed administrative specialist was hired. These additions helped the division consolidate in one area and become more focused and efficient.

The year also saw a more concerted effort to attract business from the motorcoach tour industry. The director of public information and marketing attended TravelSouth's "Showcase," a forum that brings together motorcoach operators and attractions and accommodations staff members from the South. A number of good contacts were made, and this method of attracting visitors to the museum shows promise for the future.

#### D. Museum Store

The Cotton Mill Exchange, the museum store, is designed to complement the museum by offering merchandise relating to the disciplines to the exhibits and to South Carolina. In addition to the more traditional books, posters and postcards, items for sale range from toy dragonflies to jewelry made of okra to Catawba pottery.

During the 1992-93 fiscal year, the Cotton Mill Exchange rang up sales of \$409,496. Visitors, including students, spent an average of \$2.15, per person, up from \$1.83 in 1991-92. A total of \$136,541 of this earned income was contributed to other museum operations.

One goal of the staff is to create products related to the museum's exhibits and to South Carolina. New products developed this year included a set of mugs showing the South Carolina state bird, tree, capitol and flag. State Museum artist Darby Erd created the original drawings on the mugs.

Staff members continued to recycle white paper, newspaper, cardboard boxes and cans. The store began using thin plastic bags, which can be recycled, rather than heavier ones.

#### E. Facility Rental

Encouraging use of the museum as a statewide resource, developing relations between the museum and other organizations and agencies, promoting the museum, and generating income are among the purposes of the facility rental program. As part of it, the museum makes its 236-seat auditorium and the Vista Room, a multi-purpose space that can accommodate 200 people, available to public and private organizations for events such as lectures, dinners and meetings.

During the 1992-93 fiscal year, 124 events not sponsored by the museum were held in its spaces. Estimated attendance was 15,500, and proceeds totalled \$32,411.

## THE SOUTH CAROLINA STATE MUSEUM FOUNDATION

The South Carolina State Museum Foundation is a private, non-profit organization devoted to supporting the State Museum financially and through volunteer activities. It offers members an opportunity to contribute to the museum and to participate in programs that increase their enjoyment of it.

The Friends of the State Museum, the membership arm of the foundation, continued to grow. During the year total membership rose dramatically, from 6,558 to 7,404, an increase of more than 11 percent. As a result of an agreement with Riverbanks Zoo, Friends members can now receive discount admission to the zoo.

Membership in the Palmetto Leadership Council, the young professionals organization of the Friends, increased slightly. The group planned a number of activities to encourage participation in and support of the museum, including the Second Annual Historic Hauntings Ghost Tours, programs on museum exhibits, social events and a fossil dig.

Among the events sponsored by the foundation were the yearly holiday open house and receptions honoring museum volunteers and the openings of changing exhibits. Of major significance was a donor/legislative reception celebrating the opening of the Auderson Automobile exhibit and honoring members of the Anderson family and executives of BMW Manufacturing Corp.

The foundation also organized two fundraising events: the Second Annual Governor's Celebration of South Carolina, which featured bluegrass and country music, and a third shag party. The events raised just over \$9,000 for museum exhibits and programs and attracted more than 1,500 people, many of whom had never before visited the museum.

The foundation's second annual fund drive raised more than \$40,000. The funds will be used to complete new habitat dioramas, to develop programming for NatureSpace and Science Discovery Theatre and to begin Phase II exhibits.

County months, a series of events honoring different South Carolina counties, continued to be an important part of the foundation's program. Counties honored during the year were Spartanburg, Newberry, Florence, Colleton, Oconee and Marlboro. During the month a county is honored, all residents are admitted at half price, there is a display of objects from that county, and all visitors are given brochures about the county. One day during the month, all county residents are admitted free, and there is a reception in their honor.

The twelfth annual meeting of the Friends was held June 6 at the museum. The selection of Michael Witunski of Johns Island as the president was announced. Other new officers were Joe A. Padgett of Columbia, vice president; Katherine W. Nicholson of Edgefield, secretary; and John C. von Lehe Jr. of Charleston, treasurer. Serving on the executive committee are Marvin Chernoff of Columbia, external relations committee chairman; Robert G. Davidson of Columbia, development committee chairman; Margaret P. Kinney of Bennettsville, membership committee chairman; and Nicholas K. Moore, M.D., of Columbia, immediate past president. New board members are Marvin Chernoff, Columbia; Evan W. Nord, Blythewood; J. Carlisle Oxner Jr., Columbia; Mary Burnet M. Pearce, Greenville; Anne Edens Rainey, Columbia; Hunter R. Stokes Sr., M.D., Florence; and Mary R. Tatum, Camden.



COLLECTIONS AND INTERPRETATION, EXHIBITS,  
EDUCATION ADMINISTRATION AND FIELD SERVICES

A. Collections and Interpretation

The Collections and Interpretation Department is responsible for collecting, preserving and protecting objects, researching exhibits, and preparing the text for exhibits. During 1992-93 preparing and revising exhibits and helping assure visitors the best possible museum experience, despite tough economic times, were also major concerns.

The department of collections and interpretation also includes the museum's Public Safety Division. In 1992-93 the museum's education program development specialist, the chief curator of education, was added to the department.

The museum was unable to hire a grants writer. However, staff members sought grants on their own. Those received included: A \$15,000 grant from NationsBank for a marketing brochure; a \$1,000 grant from the National Trust for Historic Preservation for a calendar booklet for South Carolina Archaeology Week; a \$1,500 grant from the Richland County Accommodations Tax funds for rack cards to publicize "Handmade: The Year of American Craft in South Carolina"; \$2,500 from the law firm Nelson, Mullins, Riley and Scarborough to assist in printing the "Handmade" catalog; \$500 from the S.C. Crafts Assn. for costs connected with the prospectus for "Handmade"; \$250 from the Cultural Council of Richland and Lexington Counties to help a "Handmade" artist travel to New Hampshire; \$200 from Carol Saunders Gallery to print a public program flyer; and \$12,080 from the S.C. Universities Research and Education Foundation, part of a grant the museum received with the Clemson University agronomy department to develop exhibits and educational materials relating to soils.

For the exhibit "Handmade: The Year of American Craft in South Carolina," the museum received these in-kind contributions: the design of the exhibit catalog, Chernoff/Silver Associates; use of a computerized loom, ZSK USA; embroidery thread for the creation of installation art by one of the artists, Madeira USA Limited; and yarn for the loom used in the S.C. Arts Commission's mobile art studio, Norsk Fjord Fibers.

Fiscal year 1992-93 was a good one in collecting. Although the museum did not acquire as many objects as it has in other years, some of the objects collected were significant.

The Commission recorded 141 accessions containing 2,427 objects in 1992-93. (An accession is all the material collected from one source at one time. It can consist of one or many objects.) This total provides evidence of public awareness and interest. As of June 30 the permanent collections contained 52,285 objects, in addition to large collections of uncataloged fossils obtained in dives and excavations.

Many objects acquired during the year stand out.

In art they include: four oil-on-paper paintings by Charleston artist William Halsey; "Olympia Water Tower," an pen and crayon drawing by Edmund Yaghjian, c. 1950; "Large Indian Head Pot" by Earl Robbins, c. 1992; and a print of South Carolina women disguised as Revolutionary War soldiers, from an original work, c. 1853, by Felix O. Darley.

In history they include: two sofas, two armchairs and two portraits by William

Scarborough from the Nathaniel Gist family of Union District, c. 1850; a foot-powered sewing machine made by Ross and Marshall, patented 1855 and used on a plantation near Florence; the medicine kit of John E. Lewis, 1844 graduate of the Medical University of South Carolina and a Confederate surgeon; maquette of the statue of Wade Hampton III made by Frederick Ruckstall; and a memory jug of the type traditionally associated with African-American burials.

In natural history they include: Hawksbill Turtle and Great Blue Heron sculptures, a complete Manatee skeleton, complete Gray Fox and Raccoon skeletons, and taxidermy specimens of a Striped Skunk, a Spotted Skunk, an Eastern Chipmunk and an Eastern Hognose Snake.

In science and technology they include: three teletypes; three radios and a television; a c. 1930 airport runway marker; a 1860 letterpress; and a c. 1957 Xerox machine.

This table profiles the new accessions by discipline and by manner of acquisition:

	Number Of Accessions	Number Of Objects
1. <u>History</u>		
Gifts	80	712
Purchases	4	21
Field Collections	9	81
Transfers	4	52
Bequests	1	311
Total	98	1,177
2. <u>Natural History</u>		
Gifts	8	670
Purchases	2	3
Field Collections	8	260
Total	18	933
3. <u>Art</u>		
Gifts	3	8
Purchases	2	2
Total	5	10
4. <u>Science/Technology</u>		
Gifts	18	302
Purchases	1	1
Field Collections	1	4
Total	20	307

##### 5. All Disciplines

Gifts	109	1,692
Purchases	9	27
Field Collections	18	345
Transfers	4	52
Bequests	1	311
Total	141	2,427

Field collections are objects, often contemporary, gathered by or for the curators. For example, insects or political campaign brochures. Transfers are material transferred to the museum from another government agency or another museum.

However, most of the objects that come into the museum are gifts. In 1992-93 the museum received gifts from 19 South Carolina counties and 11 states.

The objects mentioned are in the "permanent" collection. But the Commission has another collections category. In 1983-84 the staff established "teaching" collections of objects for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain material considered expendable: reproductions of small items, common materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the chief curator of education.

The executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject to the limitations set forth in the collections policy.

The policy was first approved on Sept. 30, 1984. It was revised in 1985, in 1989 and again during the 1992-93 fiscal year. A complete copy of the policy is included as an appendix to this report.

The donation or purchase of an object is only the first step in the collecting process. If objects are to be organized and used, they must be numbered, photographed, cataloged and documented. Careful record-keeping is essential. This is the responsibility of the Registration Division.

As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it is lost or stolen. In addition the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title to the museum; a catalog file, which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

The Commission has been able to establish an up-to-date record-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. In 1992-93 the collections records were converted to a new Novell Local Area Network. It is much more sophisticated than the system it replaced and provides rapid access to information about the collections. This makes it easier to plan and prepare exhibits and to respond to questions from the public.

Many older museums have encountered major problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have computerized their collections records. In the future, however, this process will be essential for accessioning, cataloging and inventorying. In this area the South Carolina State Museum was a leader, even before it opened to the public.

Of the more than 52,000 objects in the collections, about 35,000 have been catalogued. Records of about 14,000 objects have been entered into the computer.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects are well-protected.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving them. Unfortunately, many objects have deteriorated. Some have spent decades, or even centuries, in un-air-conditioned houses, attics or barns -- or in the ground. Once in the museum, they are still subject to risks, including the passage of time. For these reasons another aspect of collections management is conservation.

Conservation, in the museum sense, means the preservation of art and artifacts. The process requires the careful examination of each object for damage or potential damage, and, as necessary, a plan for treatment to stabilize or restore the object. For each object, a written and a photographic record must be kept.

Notable projects completed by the Conservation Division during the year included rebuilding an experimental ultralight aircraft for the "Amateur Aviation" exhibit, preparing about 30 quilts for hanging in the "Covering All the Angles" exhibit, cleaning and conserving artifacts after a small fire in the "Space Science" exhibit, conserving and assembling for exhibit a neodymium laser amplifier lens, preparing and maintaining antique automobiles for the "Anderson Automobile" exhibit, preparing the Rolls Royce for storage and conserving the Jackson vase, a vase given to Andrew Jackson after his victory in the Battle of New Orleans.

Four major storage areas and two galleries flooded when the roof, which was being repaired, leaked during a heavy rain in March. As a result of prompt attention, several artifacts were saved from extensive damage and the damage to more than 30 objects was minimized.

#### Collection Sharing

The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for exhibit and research. During 1992-93 the following organizations borrowed objects from the museum:

Association for the Preservation of Virginia Antiquities  
Calhoun County Museum  
Cayce Museum  
College of Charleston  
Department of Paleobiology, Smithsonian Institution  
Dorchester/Summerville Museum  
Historic Camden  
Howard University, Washington, D.C.  
Macon Museum of Fine Arts and Science  
McKissick Museum  
Museum of the Confederacy, Richmond, Va.  
Museum of Paleontology, University of California-Berkeley  
National Museum of Natural History, Smithsonian Institution  
National Museum of American History, Smithsonian Institution  
Science Museum of Minnesota  
South Carolina Bankers Association  
South Carolina Court of Appeals  
South Carolina Criminal Justice Hall of Fame  
South Carolina Department of Parks, Recreation and Tourism  
South Carolina Educational Television  
South Carolina Governor's Mansion  
South Carolina Governor's Office  
South Carolina Railroad Museum  
South Carolina State House  
South Carolina State Parks  
Sumter County Museum  
University of Georgia Marine Extension  
University of South Carolina School of Law

The State Museum believes that the sharing of collections is an important means by which museums can increase the usefulness of their holdings.

#### Public Safety Division

The role of the Public Safety Division is to ensure the safety of the visitors, staff members and artifacts at the museum. It enhances the visitors' enjoyment of their museum experience by maintaining a safe environment. In addition to providing security for the museum, the division monitors the entire Mount Vernon Mills building, including the offices of the S.C. Tax Commission and the Library for the Blind and Physically Handicapped, 24 hours a day.

The division coordinated security and transportation for the Southeastern Museums Conference meeting in Columbia in October. Officers were loaned to other host institutions including the Governor's Mansion, McKissick Museum, the State House and the Columbia Museum of Art.

#### B. Exhibits

Museums communicate primarily through exhibits -- formal presentations of objects, pictures and words. The regular exhibiting of objects to the public is one of the characteristics

that distinguishes a museum from a collection.

The Exhibits Department is responsible for the design, production, installation and maintenance of all long-term exhibits and most changing exhibits. The Building Services Division is also part of the department.

In the face of budget cuts, staff members in all museum departments looked for ways to be even more economical and creative in producing high-quality exhibits and programs. This was a challenge in the face of a busy changing exhibit schedule. In 1992-93, 24 exhibits were available to the public in ten changing exhibit spaces in the museum. This was an increase of 13,000 square feet of exhibits over the previous fiscal year. The museum planned and produced 14 more changing exhibits than were listed in the long-range plan for the year.

During 1992-93 the museum opened the exhibit "South Carolina Connections: Art, Fine and Decorative" in a new changing gallery on the fourth floor. Because the Lipscomb Art Gallery is a changing gallery, the museum had no place to display its permanent fine and decorative arts collection. "South Carolina Connections" solved that problem. Pieces in the exhibit are usually changed quarterly. This not only gives visitors an opportunity to see more of the museum's collection, but it encourages gifts to the museum because donors have an opportunity to see their objects exhibited.

Among the changing exhibits offered to visitors were:

"Fossil Collections and Collectors," opened Sept. 21, 1992, and was set to close Aug. 15, 1993, an exhibit of prized fossils owned by South Carolina collectors. The exhibit also included a fossil preparation room, which permitted visitors to watch staff members and volunteers work on fossils.

"Handmade: The Year of American Craft in South Carolina," Feb. 12-May 31, 1993, an exhibit of the work of South Carolina artists who work in craft media.

"The Real McCoy: African-American Invention and Innovation," a Smithsonian Institution traveling exhibit and "A Spark of Genius: Medicine, Science and Creative Thought in South Carolina," a companion exhibit focusing on five South Carolinians, opened June 5, 1993, and were set to close July 18, 1993.

"Amateur Aviation: Imagination Takes Flight," opened in March 1993 and is set to close in October 1994, an exhibit examining hobby flying in South Carolina.

Other exhibits included: "Concept to Completion: A Few Steps toward Opening," continuing; "The Palmetto State Goes to War: South Carolina and World War II," Dec. 7, 1991, to May 16, 1993; "Triennial 92," April 2 to Aug. 9, 1992; "South Carolina/Kentucky Exchange," Oct. 2, 1992, to Jan. 10, 1993; and "Anderson Automobiles," Oct. 1, 1992, to Oct. 30, 1993.

A number of long-term exhibit projects were completed during the year. They included: the "Decomposers" exhibit, the painting of the "Piedmont Stream" exhibit mural, the redesign of the laser exhibit in the Charles Townes Center, and the installation of the "Laser Tower" exhibit.

The Exhibits Department assisted with a number of South Carolina State Museum Foundation projects including displays and brochures honoring six South Carolina counties, a Holiday Open House, the Second Governor's Celebration of South Carolina: Bluegrass, and Shag III. Staff members also designed museum publications including Images and To Walk the Whole Journey, a directory of African-American cultural and historical sites produced in cooperation with the S.C. Department of Parks, Recreation and Tourism.

#### Building Services Division

Building services is responsible for making sure the museum looks new every day to visitors. That means caring for 112,000 square feet of public space, including 79,000 square feet of galleries, and about 91,000 square feet of offices, work areas and storage spaces. In addition to providing custodial service, staff members prepare for and clean-up after daytime and evening events at the museum.

Architectural projects the division coordinated during the year included: installation of additional light fixtures in the Vista Room, replacement of carpeting in the lobby, the first-floor education areas and the science galleries; installation of a back-up heating, ventilation and air-conditioning system in the Lipscomb Art Gallery; the beginning of the expansion of the design studio; re-roofing of the museum building; and re-roofing of the workshop.

#### C. Education Administration and Visitor Services

Education Administration brings the museum alive to visitors by offering lessons, tours and programs that help visitors learn while having fun. Visitor Services sells tickets and provides information to people who come to the museum.

##### School-visit Program

Students are the primary audience for the school-visit program, which offers curriculum-based visits and tours without charge to all public and private schools, pre-school through graduate school, in South Carolina. Teacher workshops, which help teachers understand how to use the museum as a learning resource, are also available.

In preparation for the school-visit season, the division prepared a Teacher's Handbook listing all the lessons and tours, teacher-directed programs, videos and slide packets available from the museum. The handbook was distributed to public and private schools and teachers throughout South Carolina

Twenty-seven docent-conducted programs were available. "The Home Front," a look at how rationing, military training bases and prisoner-of-war camps affected the state, was prepared especially for the exhibit "The Palmetto State Goes to War: South Carolina and World War II." For teachers who prefer to conduct their own programs, seven self-guided activities, called "In Search of," were available. Other free educational resources offered by the museum included these slide packets: "People and Places: Landscape and Genre from the Collection of the South Carolina State Museum," "From the Gallery to You: Selections from the South Carolina State Museum Collection" and "Black South Carolinians." "Philip Simmons: Blacksmith," "Space Science" and "Destiny's People" are State Museum videos distributed by the State Department of Education.

Nearly 55,443 students participated in programs, lessons and tours offered during 1992-93. About 500 teachers participated in workshops.

#### Non-school Programs

More than 4,500 children and adults participated in programs. The offerings varied. They included: a series of films about World War II, programs in all four disciplines for children ages 5 to 7 and ages 8 to 12, a Civil War reenactment by the 20th South Carolina Infantry and the 13th United States Infantry, an African-American Body Ornamentation Workshop by artist Bing Davis, a series of gallery talks by artists in "Handmade: The Year of American Craft in South Carolina" and a conservation workshop entitled "Caring for Your Collections."

Also in 1992-93 the museum began opening NatureSpace, a hands-on natural history programming area, on a regular basis on weekends.

#### Volunteers

The museum's volunteers, whose activities are administered by Education Administration, play an important role in many aspects of the museum's work. Most are docents, trained volunteer teachers who conduct educational programs. However, volunteers also work in Collections, Visitor Services, Exhibits, the Cotton Mill Exchange and Public Information, and assist in special programs. The volunteer corps, 150 men and women strong, worked 9,223 hours. They contributed time valued at \$66,668. Of the 150 volunteers, 138 have worked at the museum more than two years, a high rate of retention. Encouraging the participation of volunteers was one way the museum was able to continue to offer high-quality programs in tough economic times. The volunteers provided services that were equal to that of 4.4 full-time staff members.

#### Visitor Services

Some state agencies may be able to close their doors, but the museum is open every day of the year except Thanksgiving and Christmas. On Sundays and New Year's Day, the museum is open from 1 p.m. to 5 p.m. That means the Visitor Services staff is there, selling tickets and providing people with information and a smile.

During the 1991-92 fiscal year, the staff welcomed 135,129 non-school visitors from all 50 states and from every continent but Antarctica. Most, 79 percent, were from South Carolina. Nineteen percent were from other states and 2 percent came from other nations. Total ticket sales were \$214,970.

During the year 19,270 people came on free Sundays, the first Sunday of every month.

#### D. Research

Research is one of the most important, yet often one of the most neglected, aspects of museum work. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they often slight research. It seems remote from the everyday



operations of a museum and its expense hard to justify. Nevertheless, research is indispensable, and the Commission understands this. Last year, as part of exhibit planning and program development, staff members pursued research in a number of areas.

The primary responsibility for research lies with the chief curators, but much of it is also done by the curators, contract employees, interns and volunteers.

With Phase II still in the future, staff members concentrated on preparation for changing exhibits and additions to exhibits already on the floor. Among the major subjects researched were:

- \*\* African-American historical sites in South Carolina for To Walk the Whole Journey, a publication the museum produced jointly with the S.C. Dept. of Parks, Recreation and Tourism;
- \*\* Col. Charles F. Bolden Jr., Dr. Ernest E. Just, Dr. Ronald E. McNair, U.S. Rep. George W. Murray and Dizzy Gillespie for the exhibit "A Spark of Genius: Medicine, Science and Creative Thought in South Carolina," which accompanied the Smithsonian Institution traveling exhibit "The Real McCoy: African-American Invention and Innovation, 1619-1930;"
- \*\* the effects of World War II on South Carolinians at home in preparation for the exhibit "The Palmetto State Goes to War: South Carolina and World War II;"
- \*\* the history of mental health care in South Carolina for an upcoming exhibit;
- \*\* contemporary South Carolina crafts for a changing exhibit;
- \*\* South Carolina quilts for changing exhibit;
- \*\* record South Carolina fish for an upcoming exhibit;
- \*\* the South Carolina sandhills for a new diorama;
- \*\* decomposers to complete the "Producers-Consumers-Decomposers" exhibit.

To support research, the Commission maintains a small library of books and other publications relating primarily to museum work and the identification of objects. It is staffed by a volunteer who is a professional librarian. However, for most of its research the museum draws on the collections of the S.C. State Library and the University of South Carolina library system.

#### E. Field Services

This program supports South Carolina museums and museum-related institutions by offering traveling exhibitions; by providing technical assistance, consulting and training; by advocacy and promotion of the museum community; and by managing the South Carolina Federation of Museums.

In 1992-93 the Commission's 26 traveling exhibits were booked 76 times by 46 museums,

galleries and libraries in South Carolina. Borrowing institutions were not charged for the exhibits, but they were required to furnish transportation and carry insurance on the objects.

One of the most important functions of field services is offering assistance to museums throughout the state. In 1992-93 the division provided technical assistance or consultation to 41 museums and local planning committees. This help ranged from meeting with boards planning the adaptive reuse of historic commercial buildings as museums to recommending solutions to conservation problems.

The following South Carolina counties were served by Field Services through technical assistance, consultancies or traveling exhibits: Aiken, Anderson, Beaufort, Calhoun, Charleston, Cherokee, Clarendon, Colleton, Darlington, Dorchester, Edgefield, Florence, Georgetown, Greenwood, Greenville, Hampton, Laurens, Marion, McCormick, Orangeburg, Pickens, Richland, Spartanburg, Sumter and York.

Another important function of Field Services is manage the South Carolina Federation of Museums. The federation is an umbrella organization of museums, their employees and their volunteers that is dedicated to promoting high professional standards and other common interests of the state's museum community.

On behalf of the federation the office helped coordinate the local arrangements for the Southeastern Museums Conference meeting in Columbia Oct. 21-24, 1992. The office also coordinated a spring federation conference in Myrtle Beach April 1-2, 1993, and offered workshops in conservation, collections management and publications.

The office received grants for two federation projects. A \$2,400 grant from the S.C. Dept. of Parks, Recreation and Tourism financed preparation of "Palmetto Treasures," a brochure designed to market South Carolina museums. A \$25,000 grant from the National Institute for the Conservation of Cultural Property will finance a survey and condition report on outdoor sculpture in South Carolina. The project, which is being conducted in 1993, is part of the national "Save Outdoor Sculpture!" project.

The office also published Good Muse!, the federation's quarterly newsletter.

## Publications

Since publications are produced under various programs, they are summarized under a separate heading.

During the 1992-93 fiscal year, the Commission published To Walk the Whole Journey: African-American Cultural Resources in South Carolina, which was produced in cooperation with the S.C. Department of Parks, Recreation and Tourism; Handmade: The Year of American Craft in South Carolina, a catalog accompanying the exhibit of the same name; and Covering All the Angles: Geometric Design in South Carolina Quilts, a post card gallery guide for the exhibit of the same name.

The Commission continued to publish its quarterly newsletter, Images. Also available was a brochure describing the museum, its diverse disciplines and its Friends organization.

Six museum bulletins, specialized publications on museum topics, were available. The titles are:

- No. 1 Vascular Plants of Spartanburg County, South Carolina, by Ross C. Clark, Robert W. Powell Jr. and Conduff G. Childress Jr.
- No. 2 Plants of the Eastatoe, by C. Leland Rodgers and George W. Shiflet Jr.
- No. 3 Fossil Locations in South Carolina, by Jerry T. Howe and Andrew S. Howard
- No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
- No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
- No. 6 William Glaze and the Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available, the Commission plans to publish more bulletins.

The museum also has available a brochure on snakes written by Rudy Mancke, former natural history curator at the museum.

Finally, the Commission continued to publish Good Muse, a quarterly newsletter for members of the South Carolina Federation of Museums. It was issued through the field services program, but printing and mailing costs were paid by the federation.

	Personal Services	Fringe Benefits	Operating	GRAND TOTAL	Store Funds
Administration					
Budget	250,050		3,069,007	3,319,057	
Expense	245,957		3,067,804	3,313,761	1,721
Collections					
Budget	404,453		161,741	566,194	
Expense	404,075		154,886	558,961	83,342
Townes					
Budget			34,882	34,882	
Expense			34,355	34,355	
Exhibits					
Budget	424,190		64,498	488,688	
Expense	397,271		58,654	455,925	25,083
Education					
Budget	214,401		78,200	292,601	
Expense	214,372		77,133	291,505	23,087
Building Services					
Budget	107,755		57,740	165,495	
Expense	107,693		56,508	164,201	
Visitor Services					
Budget	8,785		12,859	21,644	
Expense	8,784		12,096	20,880	
Field Services					
Budget	25,300		8,588	33,888	
Expense	25,187		7,832	33,019	1,010
Public Safety					
Budget	312,803		18,174	330,977	
Expense	312,505		16,785	329,290	
Public Information					
Budget	47,742		33,324	81,066	
Expense	47,722		30,474	78,196	2,298
Museum Store					
Budget	109,000		275,480	384,480	
Expense	95,739		229,564	325,303	
Employee Benefits					
Budget		440,959		440,959	
Expense		434,386		434,386	
Capital Improvements					
Budget			66,135	66,135	
Expense					
Grand Totals					
Budget	1,904,479	440,959	3,880,628	6,226,066	
Expense	1,859,305	434,386	3,746,091	6,039,782	136,541

#### REVENUE COLLECTIONS

Museum Store	409,496
Admissions	214,970
Donations	6,496
Publications	810
Facility Use	32,411
GRAND TOTAL	664,183

## APPENDIX A

### TITLE 60 CODE OF LAWS OF SOUTH CAROLINA 1976

#### Article I South Carolina Museum Commission

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
- 60-13-20. Meetings and officers of Commission; compensation of members.
- 60-13-30. Primary function of Commission.
- 60-13-40. Powers of Commission.
- 60-13-50. Director.

& 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state, and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

& 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

& 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

& 60-13-40. Powers of Commission.

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a state museum;
- (2) Elect an executive officer for the Commission, to be known as the director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

& 60-13-50. Director.

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.

## APPENDIX B

### A SUMMARY OF THE STRATEGIC PLAN OF THE SOUTH CAROLINA STATE MUSEUM 1991-1995

#### MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share objects representative of the state's natural history, cultural history, science and technology and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

#### VISION

The museum staff, board and donors want the museum to be one of the leading state museums in the national, achieving excellence in all its endeavors.

#### PLAN FOCUS

This plan was prepared in the interest of those individuals and groups who have a vested interest in seeing the museum succeed. These groups include:

Youth and citizenry of South Carolina

Trustees, staff, donors and volunteers

Cultural, political and educational communities

Business and industry

Other museums

State government

Out-of-state visitors

## OBJECTIVES

### **Enhance collections, exhibits and programs.**

Review exhibits and programs. Proceed with Phase II planning.

Review and improve the collections management system.

Assess special events and recommend types of events, schedules and funding.

Improve Statewide Services program by identifying improvements and opportunities for new services.

Apply for American Association of Museums accreditation.

### **Strengthen finances.**

Identify sources of additional revenue from museum operations.

Identify ways to increase support from private sector, including business and industry.

Develop a strategy to pursue grants.

Set reasonable financial goals and other performance measures, and improve the budget tracking system.

Cultivate support in the General Assembly to maintain and increase state funding.

### **Increase public awareness.**

Update the comprehensive marketing/image plan.

Form strategic alliances with complementary institutions.

Develop tour package(s) the linking museum and other local cultural attractions.

Promote the museum as an economic development tool for the state.

Educate appropriate groups throughout the state to promote an understanding of the museum's purpose and objectives.

### **Improve facilities and systems.**

Identify necessary facility enhancements and set priorities for next five years.

Expand and refine the information/communications technology plan.

Develop a management control system to measure and track financial and operating performance and to manage physical assets.

### **Improve use of human resources.**

Review museum's organizational structure, classification, compensation and training opportunities, and develop a plan to implement changes.

Communicate the strategic plan to employees. Explain the process and the employee's role.

Improve teamwork and cooperation among staff members.



## APPENDIX C

# COLLECTIONS MANAGEMENT POLICY

*for the  
South Carolina State Museum*

*This policy was adopted by the  
South Carolina Museum Commission  
September 30, 1981, and revised  
June 4, 1985, April 5, 1989,  
and January 20, 1993*

### I. INTRODUCTION:

The following document sets forth the policies of the South Carolina Museum Commission for managing the collections of the South Carolina State Museum. The Commission recognizes that the State Museum is a public educational institution, that its collections are a public resource, and that it has both an ethical and a legal obligation to manage them in a manner consistent with the public interest. It also recognizes that the collections can never be static. They must be continuously improved in order to illustrate new knowledge, to fill in gaps in the material record of life, to develop fresh exhibits, and to reflect changing public interests and concerns. Improvement will usually mean the addition of new material, but it may also occasionally mean an exchange of material with another institution, or even the judicious removal of unnecessary objects from the collections. Like any other resource, collections must be managed if they are to yield their full benefits.

In today's legal climate, the management of museum collections is not easy. The museum must scrupulously balance its own institutional interests with those of donors and the public. It has become clear that in order to do this a museum must develop explicit policies and make a practice of full disclosure. To meet this need, the staff of the South Carolina State Museum has developed, and the Trustees have adopted, the following policy statement, which first defines the purpose of the South Carolina State Museum and the scope of its collections, then sets forth policies for the acquisition of museum objects, for the governing of access to the collections and their records, and for public disclosure.

At the outset it should be stated clearly that this policy is not carved in stone. As the Museum evolves, the policy will evolve. This document will be formally reviewed by a staff committee and ratified by the Commission at least once every three years to insure that it remains consistent with the goals of the Museum.

This policy may be amended at any time by a majority of the whole Commission (i.e., five members) voting in a public meeting.

An amendment will not be voted on until the meeting subsequent to the meeting in which the amendment was proposed.

## II. DEFINITIONS:

For the purpose of this policy, the following definitions will apply:

- A. The Museum shall mean the South Carolina State Museum.
- B. The Commission shall mean the South Carolina Museum Commission, which was established by the General Assembly of South Carolina in 1973 and which is the governing body of the South Carolina State Museum.
- C. The Trustees shall mean the members of the South Carolina Museum Commission.
- D. Acquire shall mean to obtain ownership by means of a gift, transfer from another governmental body, exchange, bequest, purchase, or field collection.
- E. Accession shall mean all the material conveyed to the Museum at one time from one source (i.e., donor, seller, estate, etc.).
- F. Deaccession shall mean the deliberate and permanent removal of objects from the collections by means of gift, transfer, sale, exchange, redeposition, or intentional destruction.
- G. Loan shall mean the temporary physical transfer of objects from one institution or individual to another without a change of ownership.
- H. Salvaged specimens shall mean any animal or part of an animal that has been collected by a museum staff member after the animal died of natural or accidental causes or was acquired from authorized persons.

## III. STATEMENT OF PURPOSE:

The law creating the South Carolina Museum Commission contains the following statement with reference to purpose:

"The primary function of the commission shall be the creation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function."

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development and;
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share, objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

#### IV. STATEMENT OF COLLECTION ROLE:

One of the Museum's most important functions is to preserve significant cultural and scientific material related to South Carolina. To this end, the Museum's Collection Role is to locate, acquire, and preserve in perpetuity a well-documented collection of cultural history, natural history, fine, decorative and folk arts, and scientific and technological materials and artifacts pertinent to its other roles in Education, Exhibition, Research and Publication, and State-wide Services. The focus of collections throughout will be the State of South Carolina. Materials pertinent to areas outside the state will be collected only when they will help interpret the story of South Carolina. (Taken from the Master Plan, 1984.)

#### V. DEFINITIONS OF COLLECTIONS:

The South Carolina State Museum maintains two distinct collections: The permanent collections and the teaching collections. The former contain prime exhibit and research material; the latter are reserved for duplicate items, reproductions, and materials less suitable for exhibit and research. Registration procedures for both collections are set forth in the Registration Manual.

The chief curator of education is responsible for the development and management of the teaching collections. Curators in all disciplines may propose the deposit of objects in the teaching collections, but the chief curator of education and the director of collections and interpretation must approve all acquisitions for teaching purposes.

The teaching collections will be used primarily in educational programs, in the process of which some of the material may be consumed. The procedure for formally removing such items from the collections is described in the SCSM Registration Manual.

Curators may acquire property to be used for experiments, testing, crafts, the salvage of parts and similar purposes. Salvaged animals may be acquired for research, teaching study skin preparation, or possible taxidermy mounting. Such materials will not be accessioned into either the permanent or the teaching collections but will be treated as consumable supplies.

## VI. RESPONSIBILITIES:

This collection policy has been established by the Commission, which is responsible for its oversight, but the primary responsibility for its implementation and application lies with the staff. Staff members are hired with the understanding that they have the necessary knowledge to make judgements regarding the acquisition, borrowing and lending of objects and to make recommendations for the preservation, restoration, or deaccession of objects. It should not be assumed that the Trustees have the background or training to make such judgement and therefore they cannot take responsibility for making them.

During the everyday operation of the Museum, questions will naturally arise as to the application of this policy in specific cases. The final decision will lie with the director or, in his absence, with the director of collections and interpretation. The director shall appoint a standing collections committee of staff members to advise on such questions and to propose specific procedures for implementing this policy.

## VII. ACQUISITIONS:

A. Scope: The Museum will collect objects pertinent to the cultural history, natural history, science, technology, and fine, decorative, and folk arts of the State of South Carolina.

### 1. Cultural History:

The collections will consist primarily of objects made in South Carolina, used in South Carolina or analogous to objects used in South Carolina. Other cultural material may be collected if it can be used to interpret South Carolina material or to place South Carolina material in a broader context.

### 2. Natural History:

The collections will consist of natural history objects occurring in South Carolina in the areas of Monera, Protista, Fungi, Plant, and Animal kingdoms, Paleontological materials, Geology areas of rocks, soils and minerals, and liquid preserved collections, or objects useful in interpreting or establishing a context for South Carolina material. In accordance with the Underwater Antiquities Act the Natural History division will maintain records and collections of paleontological materials covered under this act.

### 3. Science and Technology:

The collections will consist of objects relevant to scientific, technological and industrial developments in the State of South Carolina as well as objects needed to interpret general scientific and technological principles.

### 4. Art:

The collections will consist of examples of fine, decorative, and folk arts and crafts relevant to the State of South Carolina. All works of art, regardless of the discipline for which they were collected, will be placed in the art collection and be under the care of the curator of art. The discipline curator will work with the curator of art regarding the use of the work in exhibitions. To be collected, a piece should meet at least one of the following criteria:

- a. It must deal with a South Carolina subject.
  - b. It must be the product of a native South Carolinian.
  - c. It must be the product of an artist who is a resident of South Carolina, or who has done substantial creative work in the state. In the case of the decorative and folk arts, material that does not meet the above criteria may be collected if it can be used to interpret or to provide a context for South Carolina material.
5. Photographs:
- a. The Museum will acquire photographs having historical, scientific, or artistic value as part of its permanent collections, provided that such photographs relate to the scope of the Museum's collections as defined above. It will not be necessary to obtain original negatives, but whenever possible curators should attempt to secure copyright or an exclusive license to use the Images, as stated below under VII.B.3.
  - b. The Museum will also take and preserve photographs that document its own activities and programs. Only in certain instances, on curatorial demand, will such photographs be accessioned into the collections. Normally they will be placed in the archives of the Museum.
6. Archival material (documents, maps)
- a. The Museum will not ordinarily collect archival material as part of its permanent collection.
  - b. Exceptions to the above rule may be allowed if the material can be used in exhibitions or in research immediately relevant to museum needs.

**B. Conditions of Acceptance:**

1. Title:
- a. When acquiring objects for the collections, the Museum will obtain a full, valid title to them. If the staff member has reason to doubt that the donor or seller of an object has a full and valid title in the object that he is conveying to the Museum, he should not acquire that object. The burden of proof, however, belongs to the donor or seller.
  - b. The Museum may acquire objects that have been confiscated by agencies of local, state or federal governments and offered to the Museum. In doing so, the staff shall obtain an official instrument of conveyance transferring the objects from the confiscating agency to the Museum.
  - c. The Museum will not acquire objects which it has reason to believe were obtained in violation of state or federal laws, or the collection of which involved the unnecessary destruction of habitats or archeological sites, or the intentional killing of plants and animals belonging to threatened or endangered species. The Museum will collect by hunting and trapping only when there is a demonstrated need and only when the required specimens can be obtained in no other way. No specimen of any animal or plant protected by the Endangered Species Act, the Lacey Act, the Black Bear Act, the Marine Mammal Protection Act, the Migratory Bird Treaty Act, or any other state or federal legislation, will be collected unless all legal requirements for such collection are met. At all times the Museum and its staff must act as responsible conservationists whose purpose is to protect and preserve the

cultural and natural heritage of the state and to serve as an example to the public.

2. Conditions:

- a. The Museum should seek to obtain a free and clear title to objects acquired for the collections, with no conditions that would restrict the exhibition, study, loan, or disposal of those objects. Exceptions to this rule may be allowed for particularly rare or important items, if the conditions do not conflict with the goals and purposes of the Museum. In such cases, the staff should seek to negotiate a time limit for the restrictions and to have them couched in precatory rather than mandatory language. all conditions should be clearly stated on the instrument of conveyance and entered in the Museum's records.
- b. The museum will accept specimens for the collection from the Federal Wildlife Law Enforcement Agency (FWLEA) with the understanding that these animals are on indefinite loan. The FWLEA may request the return of any specimen at any time.
- c. If the Museum acquires an object with conditions, it accepts a legal and ethical obligation to comply with them.
- d. All acquisitions with conditions must be recommended by the Collections Committee and approved by the director or by his designee.

3. Acquisition of materials subject to copyright (works of art, photographs, sound recordings, manuscripts, etc.).

- a. Before acquiring any material that might be subject to copyright, the curator should endeavor to find out if copyright has been asserted in it.
  1. If the material has been copyrighted, the curator shall request that the owner assign to the Museum exclusive rights to:
    - a) Reproduce the material in copies,
    - b) Adapt the material for derivative uses,
    - c) Distribute copies or adaption of the material by sale, by other transfer of ownership, or by rental,
    - d) Display the work publicly (if the Museum does not acquire complete ownership.)
  2. If the copyright has not yet been asserted, the curator shall request that all claims to copyright be waived in favor of the Museum. If he cannot obtain such a waiver, the curator shall follow the procedure in section 1 above.
- b. If the Museum cannot acquire exclusive rights, the Collections Committee should advise the director, who will decide if the material is to be collected. Without such rights the Museum would be able to display the material but not to use it in any other way.
- c. Whenever the Museum acquires material subject to copyright restrictions, the registrar should note that fact conspicuously in the files, and should notify the public information coordinator that use of the material is restricted.
- d. A copyright manual will be prepared to guide the staff in handling copyrighted materials.

4. Non-relevant Items

- a. Occasionally a donor may offer to give items to the Museum that fall outside the scope of collections. In most cases these items will not be accepted. They may, however, be accepted if the following conditions are met:

- 1) The donor attaches no conditions to their acceptance that would prevent the Museum from removing them from the collections at a later date.
  - 2) They can be used in educational programs as part of the teaching collections.
  - b. In accepting non-relevant items, the Museum agrees to handle and store such objects with the same care and attention to professional standards given to objects in the permanent collections. Non-relevant objects will not be cataloged; however, they will be inventoried. (See Section VIII, Deaccessioning).
  - c. In accepting non-relevant items, the Museum will clearly inform the donor that the items will not be placed in the permanent collections.
  - d. The Museum is not obliged to accept all items in a bequest. It may decide to accept only what is relevant to its stated collection scope and to its needs.
5. It is recognized that some objects of historical or artistic significance may cause offense to certain segments of the public because they are politically controversial, obscene, racist, or defamatory in character. In collecting such material, the staff member must inform the director of its controversial nature.
  6. The Museum will not acquire objects for which it cannot provide adequate storage and protection.
  7. At no time will the staff back-date gift agreements.
  8. Ordinarily, the Museum will not sign a gift agreement or process a payment voucher unless the object being acquired is in the possession of the Museum. Exceptions to this rule will be allowed only under unusual circumstances with the approval of the director. Such exceptions will not be permitted if they would give a donor an unfair tax advantage.

### C. Appraisals

1. As stated in the Principles and Code of Professional Conduct (Section II,B), no employee of the Museum shall give a certified written appraisal of objects being donated to the Museum. Staff members may help donors research the value of objects, but they should assume no responsibility for a declaration of worth. Furthermore, staff members may examine objects in order to identify and authenticate them for scientific or educational purposes or in order to comply with the legitimate requests of governmental bodies and their agents.
2. Normally, the Museum will not pay for an appraisal of items donated to it. Exceptions may be made with the approval of the director. Such approval will be given only in unusual circumstances.
3. Upon request by an official of another museum, a staff member of the S.C. State Museum may appraise objects donated to other institutions, as long as the estimated value of any single item does not exceed \$5,000. In giving such an appraisal, however, the staff member must affirm that the State Museum has no interest in acquiring the objects for its own collections.

#### D. Documentation

1. It is the responsibility of the director of collections and interpretation to insure that the curatorial staff keeps adequate and up-to-date records on both the permanent and the teaching collections. All objects entered into the permanent collections must be registered and cataloged. Objects placed in the teaching collections must be described and inventoried.
2. All correspondence, instruments of conveyance, invoices, research reports and notes, and other documents relating to the collections shall be filed as part of the collections records. These files shall include a great deal of information that is not included in the catalog.
3. At the time objects are acquired, the staff shall attempt to collect as much information about them as possible from the donors or sellers. It is the curator's responsibility to determine the authenticity of objects acquired for the collections. Before acquiring objects the curator should make a reasonable effort to do this.

E. Museum Shop: The Museum Sales Shop "The Cotton Mill Exchange" is not an agent for collecting. Nothing acquired for resale in the shop shall be accessioned into the collections.

F. Personal Collecting: Staff members are permitted to build and maintain personal collections. At the same time, they are responsible for avoiding all real or apparent conflicts of interest between their personal collecting goals and those of the Museum, the latter of which must, of course, take precedence. Staff members should scrupulously abide by the guidelines set forth in Section A of the Principles and Code of Professional Conduct, adopted by the Commission on December 10, 1980 and amended on November 8, 1984.

#### VIII. DEACCESSIONING:

Of all the aspects of collections management, deaccessioning is the most likely to cause misunderstandings among museums, donors, and the public. After all, a museum's purpose is to collect and preserve objects in perpetuity for the benefit of future generations. For an institution to dispose of part of its collections seems to some people a violation of that purpose. Upon reflection, however, one can see that the practical considerations of storage costs, curatorial time, and conservation expenses must enter into any calculation of the public benefits of collections management. A museum cannot afford permanently to hold collections of little value. Collections must be managed in such a way as to produce the maximum benefit to the public and to the museum. Occasionally this imperative may require the permanent removal of objects from the collections.

The only legitimate reason for deaccessioning is to improve the collections. This can be accomplished by selling or exchanging less useful objects in order to acquire others more pertinent to the museum's purposes. It can also be done by simply eliminating objects of little or no value in order to allocate more space and attention to objects of greater value.



The Museum recognizes and accepts its accountability to the public for the welfare of the collections. Accordingly, it stands by the principle that all acts of deaccessioning should be conducted in the open. There will be no attempts to conceal such actions from the public.

The following section sets forth the Museum's guidelines for deaccessioning. It is understood that before any deaccessioning can take place, the Museum must have the necessary legislative authority to proceed.

- A. It is the intent of the Museum that objects in the permanent collections be retained as long as they are known to be authentic, relevant to the purposes and programs of the Museum, and are not broken, damaged or deteriorated beyond repair; and as long as they can be properly stored, preserved, and used.
- B. Before an object can be considered for deaccessioning, it must fit into one or more of the following categories:
  - 1. Items that do not fall within the defined scope of the collections.
  - 2. Items which can be exchanged for better or more pertinent examples of the same class of item.
  - 3. Unnecessary duplicates--more than are required for exhibit or study.
  - 4. Objects that have deteriorated to the point that they are useless for exhibit or study and would not be cost-effective to restore.
  - 5. Objects in fragmentary condition, impossible or excessively expensive to restore.
  - 6. Forgeries, fakes, and objects acquired on the basis of false information.
- C. An object must have been in the permanent collection of the Museum for at least one year before it can be considered for deaccessioning.
- D. Objects will be removed from the permanent collections by means of gift, exchange, sale, transfer to the teaching collections, redeposition, or intentional disposal.
  - 1. The Museum will not give deaccessioned objects to individuals. Gifts will be made only to museums and other non-profit organizations or governmental bodies established for public educational purposes.
  - 2. The Museum may trade deaccessioned objects to another museum, educational institution, or governmental body in exchange for material more pertinent or useful. However, in no case will the Museum trade with a private individual or firm.
  - 3. When the Museum sells deaccessioned objects to anyone other than a museum, educational institution, or governmental body, such sale must always be preceded by a public announcement. Prospective purchasers must be given a reasonable opportunity to submit sealed offers for the material in question. The Museum will comply with U.S. Internal Revenue Service requirements for reporting sales of donated property.
  - 4. No items deaccessioned from the permanent collections will be sold through the Museum sales shop.
  - 5. Forgeries and fakes may be given away, exchanged, or sold only to a museum, educational institution, or governmental body for research purposes. Their spurious nature must be clearly stated at the time of such a transaction. Such objects may also be destroyed.
  - 6. Income from the sale of deaccessioned objects will be placed in a special account

to be used for the purchase of objects for the collections.

- E. Proposals for deaccessioning shall be initiated by the appropriate curator, who shall submit a written recommendation to the director justifying the action and suggesting a method of disposal. The director shall review and discuss this recommendation with the collections committee, after which he will decide whether to reject it or whether in turn to recommend the proposed deaccessioning to the Trustees.
- F. All acts of deaccessioning, including the manner of disposal, shall be approved by a two-thirds majority of the full commission at a legally constituted public meeting. The votes of the Trustees shall be recorded in the minutes of that meeting, and a copy filed with other documents pertaining to that deaccessioning. In making its decision, the Commission must decide if the act of deaccessioning and the manner in which it is carried out are in the best interests of the Museum, the state, the public, and the scientific and cultural communities. If the Trustees approve the deaccessioning the list of approved artifacts shall be sent to each county delegation and all organizations which belong to the South Carolina Federation of Museums.
- G. As stated in Section II, A of the Principles and Code of Professional Conduct, no deaccessioned object may be acquired by an employee or by a trustee of the Museum.
- H. Before it may deaccession an object, the Museum must verify that it has full title and that there are no restrictions that would impede deaccessioning. It shall be the responsibility of the registrar to make this verification.
- I. If there are mandatory restrictions on the disposal of an item, they should be strictly observed unless a court order can be obtained authorizing the Museum to deviate from them.
- J. If the restricting conditions are of a precatory nature, objects should not be deaccessioned until reasonable efforts are made to comply with the restrictions. All such effort shall be fully documented.
- K. When necessary, the Museum will seek the advice of the State Attorney General's Office in actions involving restrictions and deaccessions.
- L. If it should be claimed that an object in the Museum's collections had been stolen prior to the Museum's acquiring it, the Museum should not surrender the object but should seek legal assistance from the Attorney General's Office.
- M. Material in the teaching collections may be given to other museums and to schools for educational purposes or may be consumed in educational programs. Objects from the teaching collection may not be given to individuals under any circumstances.
- N. Donors' Rights:
  - 1. If a donated object is sold and the receipts are used to purchase another object, the original donor's name shall be associated with the newly-acquired object in the Museum's records.

2. Deaccessioned objects will not be given back to donors or to their heirs under any circumstances. Museum property is public property and may not be given away to a private individual.
- O. No act of deaccessioning shall conflict with state or federal laws or with the provisions of the Principles and Code of Professional Conduct adopted by the Commission.
  - P. Written records must be kept of all steps in the deaccessioning process. (For procedures to be followed in recording deaccessions, see the SCMC Registration Manual, Part V.)
  - Q. All acts of deaccessioning will be reported in the Museum's annual report.

## IX. LOANS:

Since the Museum cannot hope to acquire title to all the objects it needs in its interpretive programs, it will borrow necessary objects from other institutions and from private individuals. In addition, it will accept, for a limited time, custody of objects belonging to others for the purpose of examination, authentication and research.

The Museum also recognizes that it owns objects that can benefit the programs of other museums. It will, therefore, lend objects to other museums whenever feasible.

The registrar of the Museum shall keep a complete record of all loan transactions.

### A. Borrowing:

1. The Museum should borrow objects only for specific purposes of exhibition or research. Decisions for borrowing should be made by the curators. Other staff members should notify the curators if they need to borrow objects. The need for the object should be documented before the item is borrowed. Exceptions to this rule must be recommended by the collections committee, approved by the director, and ratified by the Commission.
2. The Museum should document all borrowed objects fully.  
This documentation shall include:
  - a. A written agreement with the lender setting forth the conditions of the loan.
  - b. A thorough description of the object, including its identifying number (if any) and a photograph.
  - c. A condition report made out when the object is accepted and another when it is returned.
  - d. The name, address, and telephone number of the lender and of any other individuals authorized to reclaim objects.
  - e. An insurance value quoted by the lender.
3. The Museum will borrow only for fixed periods of time, with provisions for renewals agreed to in prior negotiations with the lender. It will accept no "permanent" or "indefinite" loans, with the exception of specimens acquired from the Federal Wildlife Law Enforcement Agency. (see above, section VII, B.2.b.)

4. The borrowing of objects shall be subject to the same legal restrictions as those governing collecting. The Museum shall not accept on loan any object which it has reason to believe was obtained illegally or unethically by the lender, e.g., a natural-history specimen acquired or possessed in violation of state or federal laws.
5. Prior to borrowing an object the Museum shall verify that nothing in the loan agreement conflicts with the terms of the insurance the Museum carries on its collections. This shall be the responsibility of the registrar.

**B. Lending:**

1. The Museum will lend objects from its permanent collections only for educational or research purposes that are not in conflict with the mission and goals of the museum.
2. It is the curator's responsibility, in consultation with the chief conservator, to approve loans of objects from the collections he administers. If, in the curator's opinion, an object is too rare, important, or fragile to be exposed to loss, he will not approve the lending of that object. In making these decisions the curator must always consider the security arrangements and the environmental conditions in the borrowing museum.
3. All loans will be processed by the registrar, who will prepare the appropriate documents and pack the objects for shipment.
4. The Museum reserves the right to charge a loan fee to cover the costs of preparing collections for loan. If a fee is charged, it will be negotiated in advance of the loan and stated in the loan agreement.
5. All loans shall be subject to the following conditions:
  - a. The borrower must insure the objects to the full amount specified by the Museum from the time they leave the Museum until they return (door to door).
  - b. Transportation costs are the responsibility of the borrower.
  - c. Objects shall be transported and exhibited so that no damage or deterioration results. In the event of restorable damage, the borrower is responsible for the cost of repair. If the object is irreparably damaged, the borrower is liable for the total value as listed on the loan agreement.
  - d. The borrower is responsible for exhibiting objects under appropriate security, including locked cases for small items. During public hours an attendant or guard should be present; when the exhibit area is closed to the public, it should be well secured.
  - e. The borrower must not alter, embellish, repair, retouch, or modify borrowed objects. Pins, nails, or other supports that might mark or damage objects may not be used.
  - f. Borrowed material may not be used for any commercial (i.e. revenue producing) purpose without written permission from the Museum, or, if applicable, from the copyright holder.
  - g. The borrower may not re-loan objects without written permission from the Museum.
  - h. For return shipping, the borrower must pack objects in the same manner as,

equivalent to, or better than the original packing.

C. Temporary Deposits:

1. As a service to the public, the Museum will temporarily accept and hold objects that people bring in for the purposes of identification or authentication.
2. The Museum will also, on a short-term basis, borrow objects on approval from dealers. This will be done when the Museum is considering the purchase of such objects.
3. The registrar will record the deposit on a form in which the object is described and in which the name, address, and telephone number of the depositor appears. The depositor must agree to hold the Museum harmless for any loss or damage to the object while it is in the Museum's possession.
4. Only the curators, registrar, and director of collections and interpretation are authorized to accept temporary deposits.
5. If at the end of 90 days the objects have not been claimed, the Museum will attempt to notify the owner. If at the end of a second 90 days the objects have not been claimed, the Museum will consult with the Attorney General's Office as to the proper method of disposal. The registrar will review the deposit records monthly in order to insure that items are processed expeditiously.

X. CARE OF COLLECTIONS:

- A. Primary responsibility for the management of the collections has been delegated by the director to the director of collections and interpretation.
- B. At the discretion of the director, certain staff members may have unrestricted access to the collections. Other staff members must request permission from the appropriate curator in order to gain access to the collections.
- C. All staff members that deal with collection objects must remember that they are responsible for their care and preservation. Objects should be handled as little as possible, using accepted museum procedures.
- D. During the course of operations, objects and traveling exhibits will regularly move in and out of the Museum. The registration department will receive and check in objects. The conservation department will oversee packing and unpacking of traveling exhibits.
- E. The registrar must monitor the movement of objects from one place to another in the storage area and their removal from the storage area. No object should leave the museum or be removed from storage without a written record being made of such movement.
- F. Wherever possible, the Museum will store museum objects in secure facilities protected by burglar and fire alarm systems and equipped with temperature and humidity controls.

Temporary exceptions may be allowed for objects that have little monetary value, are too bulky to steal, or are relatively insensitive to environmental variations.

- G. The collections committee will develop procedures to be followed in the event of a fire, burglary, natural disaster or other emergency.
- H. Conservation program. The Museum's conservation department is responsible for overseeing the Museum's conservation program. The chief conservator is responsible for the operation of both the conservation program and the day-to-day operation of the laboratory. The Museum's conservation program includes the following:
  - 1. The conservation department is responsible for monitoring the physical integrity of all artifacts in the Museum and will work to insure that the integrity of artifacts is not compromised.
  - 2. The curators are responsible for monitoring the conservation needs of their respective collections. The chief conservator will recommend conservation treatments to the curators. The curators are responsible for the final decision regarding the objects in their collection. The chief conservator will supervise all treatments approved by the curators. All conservation work should be thoroughly documented on the appropriate forms and, whenever possible, before and after photographs should be taken.
  - 3. Integrated pest management program. The implementation and operation of the pest control program is the responsibility of the conservation department.

## XI. RECORDS:

- A. The registrar shall be responsible for keeping records on the collections, following procedures set forth in the Museum's registration manual.
- B. The collection records shall contain the following files:
  - 1. Accession book: the official record of accessions, in numerical order, with information on the type of transaction, the source of the accession, the date, a brief description of the contents of the accession, and an indication of restrictions.
  - 2. Source of accession file: an alphabetical reference to the names and addresses of donors, sellers, and transferring agencies, cross referenced to accession numbers.
  - 3. Catalog: a card file of individual objects in the permanent collections, containing a number unique to each object, specific information describing the nature and history of the object, and, where necessary, a photograph of the object. The catalog shall contain one card file, arranged by registration number, other categories can be accessed by computer.
  - 4. The jacket file: a file of documents, inventories, photographs, research reports, and conservation reports pertaining to objects in the collections. The file is

arranged serially by accession number. All materials relating to an object in a particular accession should be in the file for that accession.

5. Loan files: documentation relative to outgoing and incoming loans and objects left temporarily in Museum custody. The loan files should reflect all the activity of borrowed objects while they are in the possession of the Museum.
- C. The accession and catalog records will be kept in a form that permits computerization.
  - D. The registrar and curatorial staff will develop procedure manuals and controlled vocabularies for record keeping purposes.
  - E. Copies of all gift agreements, purchase invoices and vouchers, transfer agreements, and field collection forms shall be deposited in a secure place away from the Museum. This is to avoid the loss of these documents in the event of a fire or other disaster.
  - F. The accession book shall be kept in a bound ledger book composed of archival quality paper. Entries shall be printed in carbon-based, permanent ink.
  - G. Microfilm or microfiche copies of the collection records should be made at regular intervals and the copy stored at a secure place away from the Museum.

## XII. INSURANCE:

The Commission recognizes that insurance is not the best risk-management device for protecting museum collections. Many museum objects are one of a kind; they cannot be replaced, even if insurance is available. On the other hand, insurance can be used to purchase similar objects, even the Museum believes it necessary to maintain some insurance coverage. Nevertheless, security, conservation, and careful handling remain the first line of defense against loss.

- A. The Museum will carry fine arts insurance through the State Insurance Reserve Fund, as mandated by law. This policy will cover all objects in the collections valued at \$500 or more. The museum will maintain a current list of these objects, a copy of which will also be filed at the Insurance Reserve Fund. The list will be updated every three months.
- B. The museum will maintain fine arts insurance coverage on all items not owned by the Museum that are part of the traveling exhibition program, except for items owned and insured by the South Carolina Arts Commission. This coverage will be for the value of the objects as stated on the agreement with the lender.
- C. Objects and traveling exhibitions lent by the Museum to other institutions will be insured by those institutions in the amount stated on the loan agreement.
- D. The Museum will require the owners of objects left in the Museum on temporary deposit to hold the Museum harmless for loss or damage to those objects. Items sent on purchase approval will be self-insured by the Museum.

- E. All insurance purchases and changes of coverage shall be the responsibility of the director of collections and interpretation. Insurance records relating to the collections shall be the responsibility of the registrar.

### XIII. MISCELLANEOUS CONSIDERATIONS:

- A. Inventory: An inventory of the permanent collections and a survey of the collection records shall be done periodically.

- B. Public access to collections and records:

1. The collections of the Museum shall be accessible for study by legitimate researchers, subject, of course, to restrictions necessary to protect objects, to the limitations of opening hours, working space, and staff time, and to the needs of exhibition.
2. The collection records of the Museum shall be considered public information.
3. Individuals requesting access to the collections and collection records must apply in writing to the director of collections and interpretation. In return, the Museum must reply to the request, also in writing, within fifteen (15) working days. The Museum reserves the right to limit access to the records and collections to those performing scholarly, journalistic, or legal research; it is under no obligation to use staff time and working space to facilitate casual or random inquiries.
4. No researcher shall be denied access to collections or records because another researcher is working with them.
5. If so requested, the Museum will protect the anonymity of donors; however, this cannot be guaranteed and it should not be allowed to obscure the provenance of objects.
6. The Museum may charge a fee for the cost of searching out and copying records, and of securing and photo-graphing objects. A reasonable deposit may be required before the service is rendered. The fees should not exceed the actual cost of the service. The Museum may also waive this charge.
7. Royalties or reproduction fees may be charged if the Commission deems them appropriate.

- C. Public Disclosure:

1. A printed statement of this policy shall be prepared and provided to the press, donors, government officials, or other responsible persons on request. Furthermore, copies of this policy shall be sent to the American Association of Museums and shall be made available to other museums in the state.
2. Amendments to this policy can only be made by a majority of the whole Commission in a public meeting.





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